

ART HISTORY AND EDUCATION

The total number of participants in all aspects of our educational program decreased from 128,871 in 1979 to 127,943 in 1980.¹ The decrease in general program attendance must reflect the rise in fuel cost and the general state of the economy while an increase in some attendance figures may reflect a public interest in economical programs available to them. Several special programs were initiated, and the didactic exhibitions continued to strengthen the understanding of the visual arts in the Greater Cleveland community.

Young People's Programs

Self-guided and staff-conducted classes during 1980 numbered 54,606 young people--an increase of 3.93% from 1979 when there were 52,459 participants. Since the Cleveland school year was extended in 1980 because of teachers' strikes, their students were unable to attend summer programs resulting in a 14.7% decrease in attendance in the summer classes. Financial problems also resulted in a 20.3% decrease in attendance in the regular museum classes for young people.

The East Cleveland Project continued its eleventh year under support from federal grants. In the fall of 1980, Sue Kaesgen became a full-time staff member and assumed responsibility for the program. Cleveland Public Schools have continued to send one class per day for a museum tour. These tours, conducted by Museum staff members, along with the University Circle project make a substantial program.

Children's Saturday Classes were greatly aided by special exhibitions: 5,000 Years of Korean Art; Korea: Bridge of Culture; and The Realist Tradition: French Painting and Drawing 1830-1900. Special classes were designed to accompany these shows: Oriental Treasures; People, Places, and Things; and The Peasant or The Cube.

High School Programs

During the spring term Ronnie Zakon taught the second semester of the Advanced Placement course to fifty area students. Thirty-nine of these took the national Advanced Placement examination in May. Ms. Zakon resigned in August to assume the post of Director of Education of the Museum of Art at Rhode Island School of Design. Katherine Solender assumed the duties of teaching this program in the fall. The final year for

the Martha Holden Jennings Foundation grant for scholarship aid was 1979-80. The Art History and Education Department assumed responsibility for scholarship costs in the fall.

Another program, now in its fifth year, was the Arts of China and Japan course taught by Marjorie Williams. As in the past, the course was offered for eight weeks in the fall to 27 area high school students. Partial credit was awarded to 13 students from Beaumont School.

In January one student from Beaumont School for Girls did an independent project under the supervision of Ellen Breitman. In May seven area high school seniors worked on independent projects under the supervision of Ronnie Zakon. The majority of the projects involved observing departmental activities and doing research on museum objects.

Joint Program with Case Western Reserve University Art Department Courses given by members of the curatorial staff:

Spring:

ARTH 314/414 Later Japanese Art--1600 to the Present M. Cunningham

Fall:

ARTH 101 Introduction to Western Art: Antiquity to 1500 J. Neils .

ARTH 102	Introduction to Western Art: 1500 to the Present	H. Goldfarb
ARTH 226	Introduction to Greek & Roman Art	J. Neils
ARTH 308/408	Introduction to Japanese Prints	M. Cunningham

The Art Museum Studies Program, initiated in 1972, had another of its degree candidates complete the requirements for the Ph.D. degree. Carol C. Clark successfully completed her work on the artist Thomas Moran.

Continuing Education

In 1980 twenty-four courses were offered to adults; total attendance was 4,126.

The Museum, for the seventh consecutive year, offered a series of cultural and social events for the public on four Wednesday evenings in July. Large and appreciative audiences continue to be drawn by the Wednesday Evening Summer Festival series. Four lectures were offered in support of the 5,000 Years of Korean Art exhibition; all were well attended.

As a model for departmental involvement in connection with a special exhibition, no better example can be used than the following outline of programs and events related to the Realist Tradition exhibition:

Mini-courses: a series of four lectures aimed at exposing the general public to the content of the exhibition was scheduled at twelve public locations and five private groups throughout the metropolitan area; the fourth was, in fact, held at the museum in the exhibition area. Each lecture was purposely planned to be a separate entity to allow individuals to grasp concepts geared to the show whether they could attend all lectures or only one. There was no fee involved, advance registration was handled by the museum. The courses began some three weeks prior to the opening of the exhibition.

Films on Art and Artists: a series of films focusing on art and artists from the time period covered by the exhibition was scheduled for showing during the run of the exhibition.

Complementary Exhibitions: two complementary exhibitions were planned to accompany the major exhibition: American Realism and the Industrial Age and The Drawings and Water Colors of Léon Bonvin.

Special Lectures: a series of talks dealing with issues suggested by the content of the exhibition. These were free, guest lectures.

Catalogs: one major catalog for the Realist Tradition plus smaller ones

related to the complementary exhibitions (see publications section).

A publication entitled "Notes on the Exhibition" was prepared for distribution to the public, free of charge.

Symposium: an educational symposium geared to an examination of the aspects of the development of the Realist-Naturalist movement as it affected painters and sculptors in France and other countries was held. The three-day symposium involved a series of presentations by various individuals and was augmented by panel discussions.

Other: slide-tape programs related to the exhibitions were prepared and shown; daily gallery talks were scheduled in the exhibition area during the first week of the show; guided tours were available to school groups or they could come in on a self-guided basis. Printed flyers announcing the events scheduled in connection with the exhibition were prepared and distributed throughout the community; all events were free and open to the public. Slide packets which included a collection of slides, the "Notes on the Exhibition" publication, and other educational materials relating to the Realist Tradition show were prepared for distribution to area schools.

Programs for the Handicapped

Gallery talks with an interpreter for the hearing impaired became a regular monthly offering by the Department of Art History and Education in January of 1980. Mark Johnson, who oversees this program, presented a series of talks which surveyed the Museum's collections. Other instructors have also presented talks on exhibitions and specialized topics. They are offered at the Museum on the first Tuesday of each month, at 1:30 p.m.

In 1980 few requests from the visually handicapped were made. One Cuyahoga Community College student who is both blind and deaf did request a general tour of western art to supplement his class work in the art area. Working with Barbara Kathman of the Museum staff and the student's own interpreter allowed the student to increase his understanding of the history of art. Subsequent discussion between his professor and the Museum staff instructor led to further information on ways in which the Museum could offer its assistance to handicapped individuals.

The Museum designated James A. Birch as its 504 coordinator.

Educational Exhibitions

An active program of thematic exhibitions continued in 1980. Six exhibitions were organized by members of the department: Science Within Art by Lynette Rhodes; Idea to Image: Preparatory Studies from the Renaissance to Impressionism by Mark Johnson; Korea: Bridge of Culture by Marjorie Williams and Joellen DeOreo; Japanese Woodblock Prints: Themes and Techniques by Marjorie Williams and Mark Johnson; The Drawings and Water Colors of Léon Bonvin by Gabriel P. Weisberg; and American Realism and the Industrial Age by Marianne Doezema. All exhibitions are reported on in detail in the Exhibitions section of this report.

Education Publications

Adele Z. Silver moved to the Public Relations Department of the Museum with the title of Assistant Manager and Editor. The Themes in Art series of publications in connection with Educational Exhibitions was given over to the charge of the Museum's Publications Department.

Films, Public Lectures and Audio-Visual Programs

Edward B. Henning, Curator of Modern Art, again organized the adult film

program. A series of films, begun in the fall of 1979, each incorporating some aspect of the Surrealist spirit was completed in the spring. Eight films by directors such as René Clair, Luis Buñuel, and Marty Feldman were included.

The summer series was devoted to nine American films from the 1930s. The Thin Man, Ninotchka, and Dinner at Eight were representative of the best Hollywood products of the period.

In the fall, a series entitled Realism in the Film served to complement the exhibition, The Realist Tradition. The special categories used in the exhibition, such as rural and urban labor, domestic life, war, and natural disasters, were also used as a guide to the selection of the films. The films illustrated many kinds of realism, from the lyrical documentary, such as Georges Rouquier's Farrébique and Robert Flaherty's Man of Aran, to the harsh naturalism of Carlos Saura's The Hunt, and the introspective reality of Robert Bresson's Diary of a Country Priest.

A total of thirty-one guest lectures were given throughout the year; twelve were contained within the format of the three-day Realist Tradition symposium. Lectures included: William D. Wixom, Sculpture of Notre-Dame,

Paris: New Perceptions Resulting from the Recent Discoveries; Allan
Temko, The Failure of Nerve in Modern Architecture; Philippe Verdier,
The Program of Sculpture at Notre Dame de Paris: The West Facade and
the North Transept; Wayne E. Begley, The Myth of the Taj Mahal and a New
Theory of Its Symbolic Meaning; Thomas W. Gaehtgens, Versailles as a
National Monument: The Gallery of Battles of Louis-Philippe; Donald
Posner, Swinging through the Eighteenth Century: Watteau to Fragonard;
Pramod Chandra, The Origins of Indian Sculpture of the Gupta Period;
Gillian Wilson, French Decorative Art at the J. Paul Getty Museum; Tony
Cohn-Barter, No Nails, No Shame; B. N. Goswamy, Pahari Painters of
Northern India; Laurinda Dixon, Hieronymus Bosch: A Scientist for all
Seasons; Carol C. Clark, Thomas Moran Watercolors; Marvin Eisenberg,
Dispersion and Reconstruction: Early Sienese Pictures in the Thyssen-
Bornemisza and Cleveland Collections; Beatrice de Andia, Eighteenth-Century
Pavillons and Folies of Paris; Erica Cruikshank Dodd, Crusader Paintings
in the Levant; Kenneth McConkey, Rustic Naturalism in Britain; Anthony
Addison, Carmen and the Realist Tradition: Lecture/Demonstration; Petra
T. D. Chu, Apollo and the Ragpicker: Academism and Realism in Nineteenth-

Century Drawing; Anne Clark James, The Collection of Léon Bonnat as a Reflection of the Artist. The following lectures were those contained within the symposium: Petra T. D. Chu, Horace Lecoq de Boisbaudran and Memory Drawing; Françoise Forster-Hahn, Aspects of German Nineteenth-Century Realism; Theodore Zeldin, Social Themes in Realism; Gabriel P. Weisberg, The Petits Maitres as Masters of Realism; Theodore Reff, The Laundress in French Art from Philipon to Picasso; Albert Boime, Pouring New Realist Wine from Old Academic Bottles; Robert L. Herbert, Courbet and Millet; Linda Nochlin, Later Realism and the Documentary Impulse: Illustrators, Photographers, Painters; Geneviève Lacambre, Toward a Clearer Definition of Naturalism in French Nineteenth-Century Painting; Hans Lüthy, World and Country Aspects of Realism in Switzerland; H. W. Janson, Realism in Sculpture: Limits and Limitations; Ronald Pickvance, Degas's L'Absinthe.

In addition to the guest lecturers, Dr. Lee presented two public lectures on Korean Art and Dr. Gabriel P. Weisberg presented one on the Realist Tradition: French Painting and Drawing 1830-1900 exhibition and another on the Drawings and Water Colors of Léon Bonvin.

Fourteen new audio-visual programs were completed or initiated during the year by Fred Janesch; textual content was approved by Helen Borowitz and Dr. Gabriel Weisberg. These included: Idea to Image: Drawings into Paintings by Mark Johnson; The Year in Review by John Moore; 5000 Years of Korean Art by Marjorie Williams; Korea: Bridge of Culture by Marjorie Williams; May Show 1980 by John Moore; Conservation by Jay Hoffman; Restoring Mummy Cases by Jay Hoffman; Baron Vitta and The Rodin Hand Mirror by Gabriel P. Weisberg; Bonvin by Gabriel P. Weisberg; The Realist Tradition by Helen O. Borowitz; The Collection of Baron Thyssen-Bornemisza by Mark Johnson (this tape was prepared and used only with the exhibition, it does not exist in the permanent collection of tapes); Théodule Ribot by Gabriel Weisberg; American Realism and the Industrial Age by Marianne Doezema. Slide tapes and video presentations were begun for the Chinese Paintings show.

Slide-tape presentations for use with travelling exhibitions were prepared and existing slide-tapes were reprogrammed and improved. Tapes were made for airing on WCLV announcing coming events at the Museum; new ones were prepared weekly.

Extensions Division

Throughout 1980 exhibitions prepared by the Extensions Division continued at various sites in the community. The Kenneth C. Beck Center for the Cultural Arts received "Graphics of the American Scene," "Surrealism in Perspective," and American Paintings 1825-1915." Karamu House received "Japanese Handcrafts," "Wood Sculpture," "Glass," and "Japanese Woodblock Prints." The Ashtabula Arts Center featured "Arts of Japan."

Special exhibits were prepared for the Federal Reserve Bank of Cleveland and the Women's City Club. "Science Within Art," first seen at The Cleveland Museum of Art, later traveled to the Beachwood Museum. An exhibit entitled "Prints from the New Deal Graphics Projects" was seen at the Willoughby School of Fine Arts and the Geauga Campus of Kent State University.

Modular units designed for portability were utilized in various areas: "New Realism and Super Realism" traveled to Solon, Twinsburg, and Maple Heights Regional libraries to display contemporary prints; "The Realist Tradition: French Painting and Drawing 1830-1900" was designed to augment the exhibition of the same name; Cleveland Heights, Euclid, and Lorain

County Community College libraries received a display on bronzes. An additional unit was prepared to service the Brecksville School System and Margaret Wagner House of the Benjamin Rose Institute.

Robert Eskridge and Ann Boger joined the staff as full-time members of the Extensions Division.

The Extensions collection was enriched by the addition of fifty objects, either by gift or purchase. A detailed list appears at the end of this report.

As an added responsibility, the Extensions Division assumed responsibility for a summer intern. John J. Taormina came to the museum from May 13 to August 13, 1980 to work on a project dealing with the organization and development of an exhibition of twentieth-century lithographs. The theme of the show, which was to be circulated among the outreach galleries in the community, was the relationship between lithographic processes and the resulting image. He also observed as much museum activity as possible: attended gallery talks, used library and print study room sources, visited various storage areas and laboratories, etc.

During 1980, the major focus of Dr. Gabriel Weisberg's attention was The Realist Tradition: French Paintings and Drawings 1830-1900 exhibition which opened on November 12. As organizer of the exhibition which culminated five years of research on the subject, Dr. Weisberg completed the preparations for the show's accompanying catalog and finalized plans for the packing, shipping, and installation of the exhibition itself.

An explanatory booklet entitled "Notes on the Exhibition" was completed for free distribution to the public attending the show. The booklet was authored by Helen O. Borowitz, under the supervision of Gabriel P. Weisberg.

Also under the supervision of Dr. Weisberg, Mark M. Johnson of the departmental staff coordinated the three-day educational symposium which complemented the Realist Tradition exhibition. The scholarly symposium entitled The European Realist Tradition in the Nineteenth Century took place from November 15 to 17 inclusive; it involved some twelve speakers as listed in the lecturer's section of this report. The symposium drew good attendance with some 2886 individuals involved.

In addition to these activities, Dr. Weisberg maintained a busy schedule of writing articles for various publications in connection with the exhibition; gave guest lectures; and supervised the ongoing activities of the department.

In January of 1980, Michael G. Lawrence resigned his position as staff instructor; Susan M. Kaesgen joined the staff as full-time instructor in the fall.

James A. Birch

Acting Curator

Gifts

80.1000 Sand Dune, wash drawing, Carl Frederick Gaertner, American, 1898-1952 (Mr. and Mrs. Wilbur D. Prescott); 80.1001-.1003 Church Collection Basket, grass, palmetto and pine needles, 1977, Queen Ellis, American; Round Tray, grass, palmetto and pine needles, 1976, Mary Jane Bennett, American; Quilt, cotton fabrics, 1977, Mrs. Ozzie Allen, American (James A. Birch); 80.1007 Orient Cuisine, silk screen print, 1972, Richard Estes, American (Louise S. Richards);

80.1009 Bamboo and Fan Plate, pottery, ca. 1868, Minton & Co., Staffordshire, England (Emily and Rocco Marchese); 80.1010-.1012 Three untitled etchings, 1978, Donald Judd, American (Barbara and Larry Robinson); 80.1017-.1019 Bracelet and Ring, silver, turtle shell, coral and turquoise, Rosalie and Augustine Pinto, Zuni Indians, late 20th c.; Bear Fetish Necklace, jet, turquoise, coral, silver, Edna Leki, Zuni Indian, late 20th c. (Mr. and Mrs. Donald Bercu); 80.1020,a-f, .1032 Color Transfer Print Process, 1977, John Cook, American; Deep Bowl Basket, coiled, grass bundle, dyed, Papago Indian, mid-20th century (Sara Jane Pearman);

80.1024-.1025 Vase, clay, Pueblo Indian, Mesa Verde; Effigy Vase, pottery, Peruvian, Chimu culture, Pre-Columbian (Marguerite G. Drake); 80.1028-.1029 Textile, stencil printed cotton, Japan, 19th or 20th c.; Teapot with Cup Lid, glazed pottery, Japan, 20th c. (Mary Nixon); 80.1030 Bas-Relief Vase, bronze, Japan, ca. 1880 (Mrs. John J. Power, Jr.);

80.1031 Glass Plate, handmade, William Sydenstricker, American, 20th c.

(Mr. and Mrs. Frank A. Sinkler); 80.1039 Sisodia, wax resist on cotton, 1966, Surjit Singh, Indian (Mr. and Mrs. William E. Ward); 80.1041 Mask, wood and aluminum, South Africa, Dan Tribe (Mr. and Mrs. Russell Harkins); 80.1042-.1043 Two untitled landscapes, water color, Sarah S. Hubbell, American (Miss Virginia Hubbell);

16542/3 Fly Whisk, leather, leopard skin, South Africa, Dan Tribe (Mr. and Mrs. Russell Harkins); 16565/3 Parasol, oiled paper, bamboo, Japan (Mary Nixon); 16567/258.1-.4, -/259 Calligraphy Set, porcelain, Korea, 20th c.; Chariot-Shaped Vessel, stoneware, ash-glazed, Korea, Kaya (5th-6th c. A.D.) (The National Museum of Korea, Seoul).

Purchases

The Harold T. Clark Educational Extension Fund

80.1005-.1006 Harper's June 1896 and Harper's August 1896, lithographs, Edward Penfield, American; 80.1013-.1016 a-b Driftway, Evening, etching, 1933, Kerr Eby, American, 1889-1946; St. Bartholomew's Gateway, etching, Joseph Pennell, American, 1860-1926; New York Entranceway, drawing, 1911, Charles F. W. Mielatz, American, 1860-1919; News-Stand, Manhattan, trial proofs copper engravings, 1976, Armin Landeck, American; 80.1026 Untitled, color transfer print, 1977, John Cook, American; 80.1027 T.L. #6, lithograph, 1978, Jack Tworkov, American; 80.1033-.1038, .1040 Mrs. James Creelman, 1904, and Magnolia, after 1899, wood engravings, Henry Wolf, American; Three Lilies and Time Out, undated etchings, Adrian Van Suchtelen, American, b.1941 (Indonesia); Oconomowoc, handmade paper, William Weege III, American, b.1935; Two Trains Passing, etching, Dewitt Hardy, American, b.1940; Untitled, color photograph, 1979, Robert Trostle, American.

Gallery Group Fund

80.1004 Blue Pontiac, water color, 1979, Kathryn Gabinet-Kroo, Canadian; 80.1008 Homage to Bacchus, lithograph, 1978, Martha Mayer Erlebacher, American; 80.1021,a-.1022 Teapot, stoneware, 1980, Susan Keebler, American; Porcelain Form, 1980, Joan Nordstrom, American.

Exhibitions

Surrealism in Perspective

October 3, 1979 - January 6, 1980. The exhibition was organized by Michael G. Lawrence. Joseph Finizia designed the installation in the classroom level exhibition area. Formulated to support The Spirit of Surrealism exhibition (October 3 - November 25, 1979), the show and its accompanying booklet examined some of the artistic, literary, and philosophical antecedents of the Surrealist movement. Partial support was provided by the National Endowment for the Arts.

Exhibitions

Science within Art

February 13 - April 20, 1980. The exhibition was organized by Lynette I. Rhodes. The installation in the classroom level exhibition area was designed by Joseph Finizia. Approximately fifty objects, primarily from the Museum's collection, were chosen as examples to demonstrate relationships between the artist/craftsman's study of nature and the physical properties of matter and the development of the material and life sciences.

Catalog: Science within Art by Lynette I. Rhodes, Themes in Art Series, 72 pp., 48 illustrations, 1500 copies first printing, paperback. The production of this catalog was supervised by the Publications Department; it is distributed by Indiana University Press.

Exhibitions

Idea to Image: Preparatory Studies from the Renaissance to Impressionism

February 19 - March 9, 1980. Organized by Mark M. Johnson. The

installation in the Prints and Drawings Department gallery was designed

by Joseph Finizia. The exhibition examined the creative processes used

by artists in developing their thoughts into final images. To illustrate

this evolution, forty-three drawings, prints and paintings were selected

primarily from the collection of The Cleveland Museum of Art. The works

were classified according to three major categories: academic studies,

preparatory studies, and oil sketches.

The accompanying catalog, also prepared by Mark M. Johnson, examines the changes made as part of the developmental procedure an artist might have followed in refining an image for a painting. In conjunction with the exhibition, Mark Johnson prepared an audio-visual tape, gave gallery talks, and presented a lecture series. To introduce the materials and techniques used for the drawings in the show, a three-part studio course was offered.

Catalog: Idea to Image: Preparatory Studies from the Renaissance to Impressionism by Mark M. Johnson, Themes in Art series, 84 pp., 96 illustrations, 1500 copies first printing, paperback.

Exhibitions

Korea: Bridge of Culture.

June 11 - August 10, 1980. The exhibition, organized by Marjorie

Williams and Joellen DeOreo, traced Korea's role as a transmitter of

Buddhist arts and as a major contributor to the history of Far Eastern

ceramics. Joseph Finizia designed the installation in the classroom

level gallery.

Exhibitions

Japanese Woodblock Prints: Themes and Techniques

September 3 - October 19, 1980. Organized by Mark M. Johnson and Marjorie Williams. The installation in the classroom level exhibition area was designed by Joseph Finizia. This didactic exhibition of twenty-five works chosen from the Museum's collection examined four common themes of traditional Japanese prints: landscape, daily life, the theater, and scenes of the Yoshiwara. The presentation of a set of woodblocks, along with the tools of the craft, explained the complicated process of producing such prints. Gallery talks and a lecture series were presented in conjunction with this exhibition.

Exhibitions

The Realist Tradition: French Painting and Drawing 1830-1900

November 12, 1980 - January 18, 1981. Organized by Gabriel P. Weisberg.

The installation in the upper and lower Special Exhibition Galleries was designed by William E. Ward. The exhibition of 238 paintings and drawings by little-known artists of the French Realist Tradition was designed to examine and document the little-studied tradition. Objects in the exhibition were loaned by museums and collections in France, England, Ireland, Belgium, The Netherlands, and the United States. After its opening in Cleveland, the exhibition traveled on to the Brooklyn Museum. It is still to be seen at the St. Louis Art Museum and the Glasgow Art Gallery and Museum, Kelvingrove, in Glasgow, Scotland. A grant from the National Endowment for the Humanities underwrote the cost of much of the exhibition. Insurance for many of the foreign loans was provided by an indemnity from the Federal Council on the Arts and Humanities. Additional funds were available from the Ohio Arts Council, the Association Française d'Action Artistique, and the Scottish Arts Council.

Catalog: The Realist Tradition: French Painting and Drawing 1830-1900

by Gabriel P. Weisberg, foreword by Sherman E. Lee, 346 pages, 393

Exhibitions

Realist Tradition 2

illustrations, 42 color plates, 8,729 copies first printing, clothbound.

Joy Walworth carried out the manuscript editing, and Merald E. Wrolstad designed the catalog. The Publications Department handled the production of the catalog which is distributed by Indiana University Press.

Exhibitions

The Drawings and Water Colors of Léon Bonvin

November 12, 1980 - January 18, 1981. The exhibition of thirty-five water colors and five charcoal drawings from The Walters Art Gallery, Baltimore; The Cabinet des Dessins, Musée du Louvre, Paris; The Cleveland Museum of Art; and Mr. and Mrs. Noah L. Butkin Collection, Cleveland was organized by Gabriel P. Weisberg. The installation in Prints and Drawings Gallery J was designed by Joseph Finizia.

Catalog: The Drawings and Water Colors of Léon Bonvin by Gabriel P. Weisberg with an essay by William R. Johnston, Themes in Art series, 64 pages, 43 illustrations, 4 color plates, 2000 copies first printing, paperback. The Publication Department handled the production of the catalog and it is distributed by Indiana University Press.

Exhibitions

American Realism and the Industrial Age

November 12, 1980 - January 18, 1981. The exhibition was organized by Marianne Doezema, and its installation in the classroom level gallery was designed by William War and Joseph Finizia. A selection of paintings, prints, and drawings focused on the industrial environment as it was viewed by nineteenth- and twentieth-century American artists and illustrated how their changing attitudes toward the expansion of industrialization in this country can be reflected in an American realist tradition. The exhibition and its travel to the Kenneth C. Beck Center for the Cultural Arts in Lakewood and to the Columbus Museum of Art was supported by a grant from the National Endowment for the Arts.

Catalog: American Realism and the Industrial Age by Marianne Doezema, Themes in Art series, 144 pp., 81 illustrations, 4 color plates, 4000 copies first printing, paperback. Joy Walworth edited the manuscript and Merald E. Wrolstad designed the catalog which is distributed by Indiana University Press.

Exhibitions

The Afro-American Tradition in Decorative Art, Phase II

The Cleveland Museum of Art, in cooperation with the Links of Cleveland, Inc., have circulated The Afro-American Tradition in Decorative Art, Phase II. The exhibition, based on the original exhibition of the same title which opened at the CMA in 1978, contains 72 photographs and 8 art objects.

Phase II has been exhibited and enthusiastically received at the following institutions in 1980:

Charleston Museum, Charleston, South Carolina

McKissick University of South Carolina

Numerous requests for the exhibition have been made: the Newark Museum in New Jersey will show the exhibition from January through March of 1981, The Mint Museum of History in Charlotte, North Carolina will have the exhibition from January through March of 1982; there are still others.

Annual Report

Note:

1. Please note that the 1979 total number of participants is different from that which appeared in the annual report for 1979. An error in calculations was noted while doing the 1980 figures, hence the corrected number is now given.

Helen O. Borowitz

"Critique and Canard: Henri de Latouche at the Salon of 1817," Gazette
des Beaux-Arts, Tome XCVI, September 1980, 63-74.

Marianne Doezema, American Realism and the Industrial Age, exhib. cat.

(The Cleveland Museum of Art, 1980).

Mark M. Johnson, Idea to Image: Preparatory Studies from the Renaissance to Impressionism, exhib. cat. (The Cleveland Museum of Art, 1980); The Realist Tradition: French Painting and Drawing 1830-1900, A Study Guide to the Exhibition (The Cleveland Museum of Art, 1980); "Idea to Image," Arts and Activities, LXXXVII, no. 1 (February 1980), 54-56, 60, 63, 65; "Treasures from Chatsworth," Arts and Activities, LXXXVII, no. 3 (April 1980), 32-33, 57; "5000 Years of Korean Art," Art and Activities, LXXXVII, no. 5 (June 1980), 22-24; "Masterpieces from the Thyssen-Bornemisza Collection,"

Arts and Activities, LXXXVIII, no. 2 (October 1980), 42-44; "The French
Realists: Reporters of Contemporary Life," Arts and Activities, no. 4
(December 1980), 30-33, 47.

Michael G. Lawrence, Surrealism in Perspective, exhib. brochure (The
Cleveland Museum of Art, 1980).

Lynette I. Rhodes, Science within Art, exhib. cat. (The Cleveland Museum of Art, 1980).

Gabriel P. Weisberg, The Realist Tradition, French Painting and Drawing 1830-1900, exhib. cat. (The Cleveland Museum of Art, 1980); The Drawings and Water Colors of Léon Bonvin, exhib. cat. (The Cleveland Museum of Art, 1980); "The Cleveland Museum of Art School Exhibits," School Arts, May 1980, volume 79, no. 9, 20-21; "François Bonhomme and Early Realist Images of Industrialization: 1830-1870," Arts Magazine, April 1980, volume 54, no. 8, 132-135; "Léon Bonvin and the Pre-Impressionist Innocent Eye," Arts Magazine, volume 54, no. 10, June 1980, 120-24; "French Realism and Past Traditions," in Malerei und Theorie, Proceedings of the Courbet Colloquium,

Frankfurt am Main, Germany, 1980, 139-52; "Le Retour des Realistes,"

Connaissance des Arts, November 1980, no. 345, 62-71; "Rediscovered

Realists," Art and Artists, August 1980, volume 15, no. 4, 4-9;

"Little-known Painters of the French Realist Tradition," Nineteenth

Century, Autumn 1980, volume 6, no. 3, 44-48; "The Reluctant Realist:

The Watercolors of Isidore Pils," Drawing, volume II, no. 3, September/

October, 1980, 49-53; "The Realist Tradition," The Connoisseur, volume

205, no. 824, October 1980, 92-99; "Vestiges of the Past: The Brittany

Pardons of Late Nineteenth-Century French Painters," Arts Magazine,

November 1980, volume 55, no. 3, 134-38; "Toward the Creation of a

Thematic Exhibition," Contemporary French Civilization, Fall 1980;

"The Realist Tradition: Reasons for a Revival," The Art Journal, Fall/

Winter, 1980, 399-403; "The French Tableware Connection," Antiques World,

October 1980, 80-83; reviewed: The Encyclopedia of Decorative Arts:

1890-1940 edited by Philippe Garner, Winterthur Portfolio, Winter 1980,

volume 15, no. 4, 357-59; ~~Art Nouveau Architecture edited by Frank Russell,~~

~~Antiques World~~



Pissarro, His Life and Work by Ralph E. Shikes and Paula Harper, Art News,
December 1980, volume 79, no. 10, 10; Thomas Couture and the Eclectic
Vision by Albert Boime (Yale University Press), Art News, November 1980,
45-46, 50; The Art of French Glass by Janine Bloch-Dermant, Antiques World,
November 1980, 111-13.

REPORT ON BLACK AMERICAN CINEMA 1913-1948

by John Moore

In 1981, The Cleveland Museum of Art offered a special series of 10 films on Saturday afternoons (January 10 - February 21) as its contribution to the Martin Luther King Celebration. The series, which documented 35 years of the independent film producers of Black film history; covered a range of subjects including musicals, a western, social dramas, and comedies. They featured historical figures such as Billy Holiday, Paul Robeson, and Bessie Smith.

On January 10, an introduction to the History of Blacks in Motion Picture 1913-1948 was given by guest lecturer Mrs. Pearl Bowser of Chamba Educational Film Services of Brooklyn, NY. While in Cleveland, Mrs. Bowser was housed by Mrs. Leatrice Madison of Cleveland Links Inc. The Links also sponsored a private reception for their members with Mrs. Bowser as their guest.

On February 27, Edward Henning, Chief Curator of Modern Art, spoke on the needs and purposes of the independent film producers. He also provided an insightful analysis of the film, New Orleans.

A free pamphlet provided information on the film series and served as a calendar for the screenings. This giveaway was distributed throughout the community by public libraries, schools, churches, art centers, Senior Citizen agencies and University Circle Incorporated. The information for the pamphlet was provided by Mr. Henning and myself, and was designed by Andrew Chakalis.

We received very good coverage by the print and television media, which included all city newspapers, Northern Ohio Live, Ohio Magazine, and newspapers outside of the Cleveland area. Some examples are attached.

Our viewing audience for the seven weeks totalled 4055, with viewers coming from as far south as Wooster, Ohio, and from Lorain and Elyria, Ohio to the west. Large numbers of film viewers visited the permanent collection galleries before

each showing; numerous telephone inquiries revealed that many people had lived in Cleveland for years but had never visited the museum. Others had not visited in a great many years. The film series brought these people into the museum and provided additional viewers for The Realist Tradition.

The audience was composed of a racial and social mixture. Large numbers of parents were accompanied by children. The series offered something for all groups. It was the most successful of the Martin Luther King events and the only program which continued over several weeks. University Circle Incorporated provided transportation to the CMA from a number of pickup points in the city. Numerous calls requesting a repeat of the series have been received. I would suggest that we continue the film series at least for the 1982 Martin Luther King Celebration; perhaps we should shorten it to five weeks.

Ed Henning and I agree that we should investigate the possibility of a small exhibition of contemporary works (paintings) by both black and white artists for the classroom level exhibition area at or near the time of the 1982 Martin Luther King Celebration.

1981 was the second year in which the museum participated in the Martin Luther King Celebration. In 1980, the Musical Arts Department sponsored a recital with a Black guest organist (Herndon Spellman).

Numerous requests have been received since the completion of the film series requesting the names of the films used and the source so that the series could be duplicated at their own facility. These inquiries were prompted by the announcement which appeared in the News & Calendar. They came from the museum in Fort Worth; Yale University; and Penn State University, among others.

THE CLEVELAND MUSEUM OF ART

Department of Art History and Education

To: The Curator of Art History and Education

From: James A. Birch, Associate Curator
Department of Art History and Education

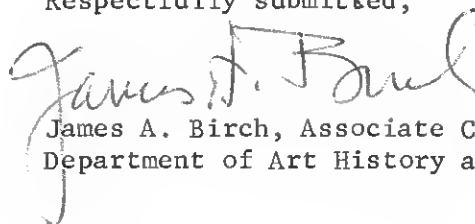
Subject: Annual Report, 1980: Young People's Program, Cleveland Schools
(One Group A Day) 1979-81 School Year

Based on the success of the East Cleveland Project and the University Circle Program, involving a series of five visits per class, other school systems continue to ask for similar programs though smaller in scale. In 1980 these programs were initiated by Moreland School of The Shaker Heights system and Cleveland Heights. In this period of failed levies, fuel costs, and federal budget cuts the initiation or continuation of these programs is encouraging.

Although East Cleveland cut its programs this year by reducing the amount of student participation, the project continues as it has for the past eleven years. Sue Kaesgen, who joined the staff full-time in September has been coordinating this year's 1980-81 project (see Ms. Kaesgen's Annual Report, 1980.)

Although enrollment was down for each session in 1980 it was not more than might have been expected as a result of the Cleveland school's problems, the possibility of Saturday classes as make up during the spring term and continuation of the school year through July made it impossible for any Cleveland student to attend summer session and school began late in the fall making it impossible for us to distribute information and scholarship forms before the beginning of our Saturday program.

Respectfully submitted,



James A. Birch, Associate Curator
Department of Art History and Education

THE CLEVELAND MUSEUM OF ART

Department of Art History and Education

To: The Curator of Art History and Education

From: James A. Birch, Associate Curator
Department of Art History and Education

Subject: Annual Report, 1980: Classes Especially Related to Special Exhibitions

Summer Session

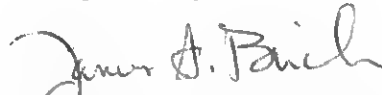
Oriental Treasures related to 5,000 Years of Korean Art and Korea:
Bridge of Culture exhibitions.

Fall Session

People, Places and Things related to The Realist Tradition and The Peasant or the Cube had teenage students seeing Realism in The Realist Tradition Exhibition as well as the modern artist.

October 11, 1980, Films for Young People presented the American Preview of Olly, Olly Oxen Free a 1979 Katherine Hepburn Film.

Respectfully submitted,



James A. Birch, Associate Curator
Department of Art History and Education

THE CLEVELAND MUSEUM OF ART

Department of Art History and Education

To: The Curator of Art History and Education
From: James A. Birch, Associate Curator
Department of Art History and Education
Subject: Annual Report, 1980: Young People's Classes

Spring Term

Registration was held on February 15 and 16, for members and non-members, respectively. Enrollment totalled 464. There were 85 Scholarships awarded.

Summer Term

Registration was held on June 4 and 5, for members and non-members, respectively. Enrollment totalled 717. There were 102 Scholarships awarded.

Fall Term

Registration was held on September 12 and 13, for members and non-members, respectively. Enrollment totalled 408. There were 37 Scholarships awarded.

Enrollment Comparisons:

1979	Spring 590; Scholarships 136	1978	Spring 572; Scholarships 138
	Summer 854; Scholarships 140		Summer 789; Scholarships 140
	Fall 530; Scholarships 98		Fall 563; Scholarships 120

Respectfully Submitted,



James A. Birch, Associate Curator
Department of Art History and Education

THE CLEVELAND MUSEUM OF ART

Department of Art History and Education

To: The Curator of Art History and Education
From: Fred Janesch, Audio-Visual Technician
Subject: Annual Report, 1980: Audio-Visual Production

The following slide-tape programs were produced in conjunction with various exhibitions in 1980:

1. Idea to Image: Drawings into Paintings by Mark Johnson
2. The Year in Review by John Moore
3. 5000 Years of Korean Art by Marjorie Williams
4. Korea: Bridge of Culture by Marjorie Williams
5. May Show 1980 by John Moore
6. Conservation by Jay Hoffman
7. Restoring Mummy Cases by Jay Hoffman
8. Baron Vitta and The Rodin Hand Mirror by Gabriel P. Weisberg
9. Bonvin by Gabriel P. Weisberg
10. The Realist Tradition by Helen O. Borowitz
11. The Collection of Baron Thyssen-Bornemisza by Mark Johnson *
12. Théodule Ribot by Gabriel P. Weisberg
13. American Realism and the Industrial Age by Marianne Doezema
14. Began a project for the Chinese Painting Exhibition comprised of Slide-tapes and Video presentations

Each week the recording and editing of tapes made by Dr. Lee, Junior Council members, and the Musical Arts Department were done. These tapes tell of forthcoming events at the museum, as well as Art Comment. When completed these tapes are sent to WCLV for airing on a weekly basis.

Developed slide-tape presentations for the travelling exhibitions.

Reprogrammed and improved some existing slide-tapes into new formats.

Improved the sound system in Gartner Auditorium.

* Please note that this tape was prepared for use during the run of the Thyssen-Bornemisza exhibition; it was then dismantled and no longer exists.

Respectfully submitted,

A handwritten signature in dark ink, appearing to read "Fred Janesch", written in a cursive style.

Fred Janesch, Audio-Visual Technician

4/1/81

THE CLEVELAND MUSEUM OF ART

Department of Art History and Education

To: The Curator of Art History and Education

From: Susan Kaesgen, Coordinator
Department of Art History and Education

Subject: Annual Report, 1980: The East Cleveland Project

Nearly one thousand one hundreded East Cleveland elementary students visited the museum during the eleventh year of the East Cleveland Project. Each of thirty-five classes, grades two through six, spent two hours per day for one week in varied studio and gallery activities. Museum instructors Kathy Coakley, Trudy Kahn and Sue Kaesgen credit active involvement with the museum collection a constant factor with producing a year of markedly enthusiastic students and classroom teachers, many of whom took the time to write.

"I can't thank you enough for the marvelous week the children had at the museum...by far the best week we have had, and we are all grateful." wrote Armine Cuber, a fourth grade teacher at Chambers. And, there were many letters from students. A few Xeroxed examples are included. The value of the studio experience in addition to looking and drawing in the galleries seemed most important to students and teachers: "The best week we have had...Our work is on display in the hallway outside our class room. We will combine the Perseus and Andromeda figures with creative writing to display as a lesson for the rest of the school." wrote Scott Radway, a Chambers teacher.

In an effort to work more closely with East Cleveland teachers before they visited the museum, we scheduled lunch hour meetings in their school lunch rooms. During these informal get-togethers we were able to gather some very positive ideas about teachers expectations for the program, and tailor their visits around their requests. Upper grade level teachers were pleased that we had obtained copies of their social studies texts and were anxious to have us augment areas they would cover in school, understanding that we would still maintain our primary goal of active involvement with the collection.

In the lower elementary grades we found more enthusiasm for emphasis on elements of art outlined in our introductory letter.

Rather than have the individual museum teachers file weekly notes on each class, we decided to combine our notes into a follow-up letter to be sent to the class room teacher. The letter outlined the week's activities and contained a list of vocabulary words we had used during the week. This seemed to be appreciated by the teachers and the students enjoyed getting mail from the museum. We have a copy of each letter for reference for next year. I have included examples with this report.

Because the East Cleveland art teachers expressed a desire to learn more about our program and the museum generally, we arranged a museum visit for them on a day when parent-teacher conferences had cancelled classes at their schools. Program Co-ordinator from East Cleveland, Mike Difiorre accompanied our tour of the slide library, A.V. department, studios and galleries. He felt the year had gone very well and was particularly complimentary about the museum's "personal interest in our students" East Cleveland art teachers scheduled numerous field trips for students not enrolled in the enrichment program. Caledonia, for example, brought one hundred and twenty students to the Eight Dynasties Exhibition. We also found that the art teachers wished to reinforce our efforts by building on what the enriched classes have experienced at the museum.

Both students and teachers were grateful for the help and support of Junior Council Volunteers: Mary Andrew, Sally Carpenter, Vera Ford, Ann Graves, Betty McClelland, Clara Rankin, Elizabeth Shear, Jane Shepard, Barb Smeltz, and Nancy Whitman.

We can only agree with fourth grader La Vissa Walk who wrote: "I hope we come back again. I think we will be back again next year. See you next year I hope."

Susan McKee

THE CLEVELAND MUSEUM OF ART

11150 EAST BOULEVARD AT UNIVERSITY CIRCLE
CLEVELAND, OHIO 44106 CABLE ADDRESS: MUSART CLEVELAND
SHERMAN E. LEE, DIRECTOR TELEPHONE: 421-7340

Dear East Cleveland Teacher:

We look forward to seeing you and your class at The Cleveland Museum of Art soon, and appreciate this chance to get acquainted and say hello beforehand.

We have set up the following guidelines for grade levels, devoting a portion of the week to the subject indicated:

Grade 6	Painting
Grade 5	Drawing
Grade 4	Sculpture
Grade 3	Line and Texture
Grade 2	Color

In addition to the above we will try our best to include gallery visits to areas of the museum that will add information and interest to areas covered in the social studies text; for example, we have looked at early American portraits with fifth graders, who then did some portrait drawing in the studio. We would like very much to hear any suggestions you might have about your class's interests.

We are enclosing gallery maps for your use in preparation for your visit. Please remind children to dress comfortably as we often sit and work on the floor in the galleries. Please call us if you have any questions or if we can be of help in any way.

Sincerely,

Susan M. Kaesgen
Department of Art History and Education

SMK:amy
Encl.

THE CLEVELAND MUSEUM OF ART

11150 EAST BOULEVARD AT UNIVERSITY CIRCLE
CLEVELAND, OHIO 44106 CABLE ADDRESS: MUSART CLEVELAND
SHERMAN E. LEE, DIRECTOR TELEPHONE: 421-7340

October 22, 1980

Ms. Payne and Mrs. Walko
Prospect Elementary School
1832 Shaw
East Cleveland, Ohio 44112

Dear Ms. Payne and Mrs. Walko,

We want to thank you again for a marvelous week of East Cleveland Project classes at the museum. Your enthusiasm and careful concern for your students contributed greatly to the success of our presentation. For your records, the following is a brief summary of the week:

Monday:	Introduction to the museum with slides of behind the scenes activities. Trudy Kahn Gallery maps, floor plans, and architecture of the museum. Sue Kaesgen
Tuesday:	Japanese woodblock prints, fans in prints, and student designed fans. Trudy Kahn Early American architecture and painting in the galleries; begin architectural relief, students creating buildings in clay. Sue Kaesgen
Wednesday:	Development of calligraphy, writing as an art form, Assyrian relief, Egyptian hieroglyphics, Medieval manuscripts, student designed manuscripts. Kathy Coakley
Thursday:	Completion of clay relief sculpture Tour of exterior of museum and gardens with study of architecture. Gallery tour with further emphasis on architecture in painting and sculpture, Gothic elements in decorative arts. Sue Kaesgen

We repeated our classes for the alternate sections.

We will look forward to your return visit next year, and I will deliver the relief sculpture when it is fired. The vocabulary list is enclosed. Again, thanks.

Sincerely,

Sue Kaesgen
Department of Art History and Education

SK:amy
Encl.

THE CLEVELAND MUSEUM OF ART

11150 EAST BOULEVARD AT UNIVERSITY CIRCLE
CLEVELAND, OHIO 44106 CABLE ADDRESS: MUSART CLEVELAND
SHERMAN E. LEE, DIRECTOR TELEPHONE: 421-7340

September 29, 1980

Mrs. Federico and Mrs. Nickens
Chambers Elementary School
14121 Shaw
East Cleveland, Ohio 44112

Dear Mrs. Federico and Mrs. Nickens,

We want to thank you and your classes for making the first week of the East Cleveland Project at The Cleveland Museum of Art so enjoyable. Your students seemed to become more and more engrossed in the Museum as the week went on. Perhaps it might be helpful for your files to have a brief outline of the week's activities.

Monday: Introduction to the Museum with slide tape; with Trudy Kahn

Tuesday: Early American Portraits and portrait sketching; with Sue Kaesgen

Wednesday: Figure drawing in the classroom and galleries; with Kathy Coakley

Drawing in the African gallery, slide tape; with Sue Kaesgen

Thursday and Friday: activities were nearly the same as Tuesday and Wednesday because we switched classes

Some interesting comparisons between a naturalistic technique of portraiture and the more conceptual approach of the African or Indian artist gave our diversified week a special flavor, and the material in your social studies text lent continuity. Each of us had certain key words that we used throughout the week. I have included these on a separate sheet. Perhaps it would be interesting to see how many your class can identify.

We will look forward to seeing you next year.

Sincerely,



Sue Kaesgen
Department of Art History and Education

SK:amy
Encl.

Key Words

Conservationist

Curator

Designer

Symbol

Kachina

Hopi

African

Pigment

Binder

Symetry

Charcoal

Essential Forms

Abstraction

Background

THE CLEVELAND MUSEUM OF ART

Department of Art History and Education

To: The Curator of Art History and Education
From: Helen O. Borowitz, Associate Curator
Subject: Annual Report, January 1 to December 31, 1980

The following report describes in brief our continuing education programs, including special adult programs, courses for adults, women's club groups and Wednesday Evening Festivals for 1980.

A. Special Adult Programs: Mini-courses and Symposium

In 1980, adult programs continued to serve the Museum audience with lectures, gallery talks, audio-visual programs, films, studio workshops as in the past. However in addition to these educational activities offered in the Museum, the department tried a new approach to community-Museum programs by offering a mini-course outside the Museum in locations in the greater Cleveland area. A second innovation was a symposium which brought together international experts in the field of nineteenth-century art history as speakers and attracted an audience that included not only the general public in Cleveland but also students and teachers from the academic and Museum worlds throughout the United States and Canada.

Both of these new adult programs were initiated in conjunction with the exhibition *The Realist Tradition: French Painting and Drawing 1830-1900*. This exhibition could be viewed on several levels. Its images of the daily life of the common man in nineteenth-century France were understandable to a broad public. The mini-course attempted to reach new audiences for the Museum and to illuminate for them the social as well as the artistic aspects of the exhibition. The format of three lectures in a neighborhood site followed by a guided visit to the exhibition was an effective method of attracting to the Museum some people who had not previously taken part in educational programs. At the other end of the spectrum, the exhibition was of great interest to many scholars of the nineteenth century, be they art historians, sociologists, historians or students of French who were given the opportunity to exchange ideas and responses to the exhibition at the international symposium. Though aimed at very different audiences both the mini-courses and the symposium were free and open to the general public. Both were very successful in terms of audience response and attendance. (For fuller description see attached reports.)

Both the mini-courses and the symposium were well attended. 1433 people attended mini-course, 28 sessions held in the community and 801 people attended

the 20 sessions held in the museum, totaling 2886 people attending the 48 sessions. The nine sessions of the symposium, scheduled over three days brought a total of 2886 people in attendance in the Museum. While the Museum auditorium was large enough to hold all the symposium registrants, some of the sites in the community had to close registration because of space restrictions.

Recommendation

While their success should encourage the department to repeat such programs in the future, we should be careful to tailor adult programs to topics of interest to the groups we want to attract. The Realist Tradition exhibition was unusual in having a human-interest appeal for the general public at the same time as it posed scholarly problems for academics. The many levels of understanding that the exhibition afforded made it an ideal subject for both of these new educational approaches.

The enthusiastic response to both of these programs is encouraging. It is important for us to continue to utilize the libraries and art centers as resources for bringing a broader audience into the Museum. In the future we should keep these places informed of our ongoing educational programs so that their public is aware of our activities. Since we have no budget for television or radio PR, we should use these community contacts to publicize our lecture series which continue to suffer from lack of exposure to the public.

B. Courses for Adults

Adult lecture series attendance was down somewhat. Though we offered twenty four courses (in comparison with twenty three in 1979) and these courses totalled 118 sessions (in comparison with 107 in 1979) our total attendance

dropped from 5411 in 1979 to 4126 in 1980. One factor in the lower attendance is that six courses were limited enrollment studio courses in 1980 as compared with only four such courses in 1979. Also in 1979 the Chardin and Surrealism exhibitions brought large audiences to the lecture series as did a ten-session Saturday series on Asian art, while in 1980 the largest response was to The Realist Tradition series given in the community at the same time as the lecture series offered at the Museum drew only a small number. Thus the mini-courses naturally drew people from our regular lecture series audience as well as the general public.

A list of the 1980 courses, number of sessions, total attendance, and instructors follows:

	<u>Sessions</u>	<u>Total Attendance</u>	<u>Instructor</u>
Transformations in Modern Architecture	3	144	Hinson, Linsey and Lawrence
The Cathedral of Notre-Dame	3	255	Johnson
Idea to Image: Preparatory Studies from the Renaissance to Impressionism	3	140	Johnson
Idea to Image: Drawing Studio (limited enrollment)	3	51	Hoffman
Video Art and Artists	5	191	Doezema
Gothic Architecture through the Ages: Style and Interpretation	3	210	Zakon
Drawing with Pastel (limited enrollment; double offering, Tuesday and Thursday)	12	156	Moore
L'Arte minore: A Look at the Decorative Arts of the Italian Renaissance	3	39	Baker
Art on Trial	4	220	Borowitz
A Travelog of English Architecture	5	669	Linsey
Reflections on Daily Life: Decorative Arts Objects from Ancient Times to the Renaissance	5	116	Kathman
Futurism	4	70	Solender
An Introduction to the Arts of Korea	4	388	Williams, DeOreo
Art for the Stage	3	57	Breitman
Art through the Ages (double offering, Wednesday and Thursday)	10	180	Solender
Recent Acquisitions in the Contemporary Collection	4	67	Hoffman
Chinese Calligraphy (limited enrollment; double offering, Tuesday and Wednesday)	12	194	Liu
Drawing Fundamentals (limited enrollment)	5	79	Moore
Watercolor and the Landscape (limited enrollment)	4	52	Hoffman
Japanese Woodblock Prints	3	134	Johnson, Williams
The Exhibition of Old Master Paintings from the Collection of Baron Thyssen- Bornemisza	3	257	Lurie

	<u>Sessions</u>	<u>Total Attendance</u>	<u>Instructor</u>
Museum without Walls	4	165	Kathman
An Introduction to Contemporary Cleveland Artists	3	105	Moore
Drawing the Portrait (limited enrollment)	6	42	Moore
The Realist Tradition: French Painting and Drawing 1830-1900	4	145	Education Department Staff
GRAND TOTAL	<u>118</u>	<u>4,126</u>	

C. Club Groups

Club groups continued to participate in lecture series designed to suit their interests. Some come for regular gallery tours, while others come for lecture series.

The program of gallery talks for the executive committee of the Junior Council (begun in 1977) was continued this year. These sessions serve not only an educational function but also permit the Junior Council executive committee to meet our staff and see the galleries through their eyes.

Attached are the 1980 programs for club groups not including the Junior Council series.

Lectures for Women's Clubs in 1980: 29 lectures

D. Wednesday Evening Festivals

For the seventh consecutive year the Museum offered a series of cultural and social events for the public on four Wednesday evenings in July. The festivals drew a large and appreciative audience. Our major problems, as in 1979, had to do with crowd control. The music programs included a jazz concert by Sam Finger and the Dixie Dandies; a concert by violinist Erich Eichhorn and pianist Joan Terr Ronis; Menotti's The Unicorn and Stravinsky's

Renard performed by Blossom Festival Vocal Chamber Ensemble and Orchestra, and a program by the Footpath Dance Company. The attendance for these concerts ranged from 558 to 789, a higher attendance than the previous year.

The lecture series was organized in support of the 5,000 Years of Korean Art exhibition. Joellen DeOreo spoke on Foundations of Korean Art: Three Kingdoms and United Silla; Marjorie Williams spoke on The Origins and Development of Korean Celadons; Joellen DeOreo spoke on The Meditating Maitreya; Marjorie Williams spoke on Arts of the Yi Dynasty. Lecture audiences ranged from 84 to 135, a decrease over the previous year. Studio workshops on 5,000 Years of Korean Art, Myths of Asia, Modern Painting and Human Figure in Western Art were offered at the same time to a limited-enrollment class.

The art films on the subject of Korean Art drew moderate audiences and were shown twice, at 5:30 and 7:00 p.m. The films were: Discovering the Art of Korea, Koryo Celadon, Korea: Performing Arts, and Korea: Rich Cultural Heritage. Attendance ranged from 196 to 265, a decrease over the previous year.

The feature film programs in the Auditorium were part of a series "Forty and Over: Nine American Films from the 1930s" including The Thin Man; A Night at the Opera; Foreign Correspondent; and Ninotchka. Attendance at the films was close to last year, ranging from 718 to 796.

In 1979, 1009 dinners were served. Attendance at other events was as follows: lectures 856; recitals 1885; workshops 135; art films 1297; and feature films 2353. In 1980, 1327 dinners were served. Attendance at other events was as follows: lectures 465; recitals 2587; workshops 137; art films 892; and feature films 3056. Although recital and dinner participants were up, attendance at art films and lectures dropped.

WEDNESDAY EVENING SUMMER FESTIVAL
1980

	July	Feature Film	Art Film	Art Lecture	Music	Studio Class	Supper
1980	9	772	265	118	594	23	335
	16	770	196	128	558	30	299
	23	718	215	135	646	48	338
	30	796	216	84	789	36	355
Total		3056	892	465	2,587	137	1327

Mrs. Bernice Spink was a great help in implementing the smooth running of the festival and in working out problems of crows control on the scene.

Recommendations: Since the decrease in attendance was experienced in the educational programs i.e. art films and lectures, it might be wise to vary these programs in the future. The high interest in the Chardin exhibition was not paralleled by the Korean exhibition in terms of participation in educational activities. For 1981, I would suggest we try to vary the lectures so as to see if variety of offerings will increase attendance at lectures.

THE CLEVELAND MUSEUM OF ART

11150 EAST BOULEVARD AT UNIVERSITY CIRCLE
CLEVELAND, OHIO 44106 CABLE ADDRESS, MUSART CLEVELAND
SHERMAN E. LEE, DIRECTOR TELEPHONE, 421-7340

THE COLLEGE CLUB ART APPRECIATION GROUP 1979 - 1980

Program Chairman: Mrs. Francis H. Burge
2312 Lalemant Road
University Heights, Ohio 44118
Telephone: 381-7132

ART AROUND THE WORLD - Series 18

10:30 a.m. Thursdays Meet promptly in the North Entrance Lobby.

October 4 The Monet Triptych: Waterlilies
Marianne Doezema

November 1 The Spirit of Surrealism
Ellen Breitman

December 6 The Medieval Collection--New Accessions
Mark Johnson

February 7 Renaissance Galleries
Barbara Kathman

March 6 Year in Review

April 3 Chinese Painting
Marjorie Williams

May 1 May Show
James A. Birch

THE CLEVELAND MUSEUM OF ART

11150 EAST BOULEVARD AT UNIVERSITY CIRCLE
CLEVELAND, OHIO 44106 CABLE ADDRESS: MUSART CLEVELAND
SHERMAN E. LEE, DIRECTOR TELEPHONE: 421-7340

THE COLLEGE CLUB ART APPRECIATION GROUP 1980-1981

Program Chairman: Mrs. Theodore M. Sherman
3532 Stoer Road
Shaker Heights, Ohio 44122

ART AROUND THE WORLD--Series 19

10:30 a.m. Thursdays Meet promptly in the North Entrance Lobby

October 2 Old Master Paintings from the Collection of
Baron Thyssen-Bornemisza
Barbara Kathman (in the exhibition)

The Realist Tradition Mini-course

(October 30 Background of French Realism (lecture)

(November 6 Realism (lecture)

(December 4 Naturalism (lecture)

(January 8 The Realist Tradition: French Painting and Drawing 1830-1900
(in the exhibition)

February 5 American Realism
Marianne Doezema (lecture)

March 5 Chinese Painting in the Kansas City and Cleveland Museums
Marjorie Williams (in the exhibition)

April 2 Impressionism in The Cleveland Museum of Art Collection
Ellen Breitman (in the gallery)

May 7 May Show
James A. Birch (in the exhibition)

July 9 Silver in American Life
Barbara Kathman (in the exhibition)

THE CLEVELAND MUSEUM OF ART

11150 EAST BOULEVARD AT UNIVERSITY CIRCLE
CLEVELAND, OHIO 44106 CABLE ADDRESS: MUSART CLEVELAND
SHERMAN E. LEE, DIRECTOR TELEPHONE: 421-7340

LAKEWOOD COLLEGE CLUB - Fine Arts Course

SPRING - 1980

in cooperation with the
Department of Art History and Education
The Cleveland Museum of Art

Chairman: Miss Elsbeth J. Pennington
14306 Detroit Avenue
Lakewood, Ohio 44107
Telephone: 521-2090

Co-Chairman: Mrs. Thomas Campbell
11820 Edgewater Drive
Apartment 1011
Lakewood, Ohio 44107
Telephone: 226-7254

10:15 a.m. Tuesdays: Meet promptly in the North Entrance Lobby

BACKGROUNDS TO EXHIBITIONS AND THE PERMANENT COLLECTION AT THE CLEVELAND MUSEUM OF ART

February 26	Greek Vases in The Cleveland Museum of Art	Barbara Kathman
March 11	Cross Currents: Neoclassical Drawings and Prints from the Cooper Hewitt Museum	Mark Johnson
March 25	Year in Review	
April 22	Edgar Degas and Mary Cassatt	Ronnie Zakon
June 17	5,000 Years of Korean Art	Marjorie Williams

THE CLEVELAND MUSEUM OF ART

11150 EAST BOULEVARD AT UNIVERSITY CIRCLE
CLEVELAND, OHIO 44106 CABLE ADDRESS: MUSART CLEVELAND
SHERMAN E. LEE, DIRECTOR TELEPHONE: 421-7340

LAKEWOOD COLLEGE CLUB - Fine Arts Course

in cooperation with the
Department of Art History and Education
The Cleveland Museum of Art

Chairman: Mrs. John D. Hansen
552 Dwight Drive
Bay Village, Ohio 44140
Telephone: 871-4257

Co-Chairman: Miss Gertrude T. Mahall
11800 Edgewater Drive
Lakewood, Ohio 44107
Telephone: 521-2045

10:15 a.m. Tuesdays: Meet promptly in the North Entrance Lobby

FALL - 1980

October 7	Old Master Paintings from the Collection of Baron Thyssen-Bornemiza	Barbara Kathman
October 21	Cleveland Collects Modern Art	John Moore
November 4	Preview of American Realism and the Industrial Age (lecture)	Marianne Doezema
November 18	The Realist Tradition: French Painting and Drawing 1830-1900	Ellen Breitman

SPRING - 1981

March 10	Chinese Painting in the Kansas City and Cleveland Museums	Joellen DeOreo
March 24	Behind the Scenes: extensions, conservation, education, library, print shop	Mark Johnson
April 14	Textiles	Barbara Kathman
May 12	Art and the Stage	Ellen Breitman
June 30	Silver in American Life	Barbara Kathman

THE CLEVELAND MUSEUM OF ART

11150 EAST BOULEVARD AT UNIVERSITY CIRCLE
CLEVELAND, OHIO 44106 CABLE ADDRESS: MUSART CLEVELAND
SHERMAN E. LEE, DIRECTOR TELEPHONE: 421-7340

WOMEN'S CITY CLUB ART APPRECIATION COURSE--SPRING 1980

in cooperation with the
Department of Art History and Education
The Cleveland Museum of Art

Mrs. Harold Fallon
17471 Shelburne Road
Cleveland Heights, Ohio
44118 Tel. 932-1816

Mrs. Philip J. George
4940 Clubside Road
Lyndhurst, Ohio
44124 Tel. 291-1039

LOOKING AT THE DECORATIVE ARTS

On exhibition in the Museum's permanent collection are decorative art objects which seldom receive the attention they merit. This series of talks will focus on the stylistic and technical development of some of the decorative arts from both the Orient and the West. All sessions will begin at 1:00 p.m.

- | | |
|-------------|---|
| January 29 | Japanese Lacquer: "Sprinkled Pictures"
Marjorie Williams (slide lecture) |
| February 5 | Chinese Porcelain: "Like Jade and Silver"
Marjorie Williams (slide lecture) |
| February 12 | Tapestries: Late Classical through Medieval
Barbara Kathman (gallery lecture) |
| February 19 | Renaissance Ceramics and Bronzes
Barbara Kathman (gallery lecture) |
| February 26 | American Silver 1650-1825
Ronnie Zakon (slide lecture) |
| March 4 | American Georgian Furniture: The Queen Anne and
Chippendale Styles
Ronnie Zakon (slide lecture) |

THE CLEVELAND MUSEUM OF ART

11150 EAST BOULEVARD AT UNIVERSITY CIRCLE
CLEVELAND, OHIO 44106 CABLE ADDRESS: MUSART CLEVELAND
SHERMAN E. LEE, DIRECTOR TELEPHONE: 421-7340

June 18, 1980

WOMEN'S CITY CLUB ART APPRECIATION COURSE--FALL 1980

in cooperation with the
Department of Art History and Education
The Cleveland Museum of Art

Mrs. Harold Fallon
17471 Shelburne Road
Cleveland Heights, Ohio
44118 Tel. 932-1816

Mrs. Herbert Holzheimer
4940 Clubside Road
Lyndhurst, Ohio
44124 Tel. 291-1039

A FEAST OF EXHIBITIONS AT THE CLEVELAND MUSEUM OF ART

A series of gallery visits and lectures will focus on exhibitions ranging from masterworks of a major European private collection to modern art collected by Clevelanders and from American watercolors to Japanese woodblock prints. The series will end with a visit to The Realist Tradition, an important international exhibition of French paintings and drawings from 1830-1900, lent from public and private collections throughout the United States and Europe.

All sessions will begin at 1:00 p.m. Meet in the North Lobby.

- | | |
|--------------|---|
| September 30 | Thomas Moran Watercolors
Marianne Doezema (gallery) |
| October 7 | Images of the Floating World; Japanese Woodblocks
Marjorie Williams (lecture) |
| October 14 | Old Master Paintings from the Collection of Baron Thyssen-Bornemisza
Barbara Kathman (gallery) |
| October 21 | Cleveland Collects Modern Art
John Moore (gallery) |
| October 28 | East Meets West: Japanese Prints and Western Artists
Mark Johnson (lecture) |
| November 11 | Bonus |
| November 18 | The Realist Tradition: French Painting and Drawing 1830-1900
Ellen Breitman (gallery) |

Report on The Realist Tradition Symposium
Submitted by Mark M. Johnson

In conjunction with the exhibition The Realist Tradition: French Painting and Drawing 1830-1900, The Cleveland Museum of Art held a scholarly symposium entitled The European Realist Tradition in the Nineteenth Century during the weekend of November 15, 16, and 17, 1980.

The theme and format of the symposium was devised by Gabriel P. Weisberg, who also selected and invited the twelve speakers. Approximately eight months before the symposium Mark M. Johnson became the Symposium Coordinator with the responsibilities of: finalizing arrangements with the speakers, preparing the symposium brochures, disseminating symposium information locally and nationally, arranging for special housing and transportation in Cleveland, organizing the schedules, and supervising the event itself.

The Museum's Public Relations Department promoted the symposium on the local level primarily through newspaper coverage. A short article and schedule was printed in The Cleveland Museum of Art News and Calendar. A full-page advertisement appeared in the Art Journal. In addition, the Department of Art History and Education produced two brochures which advertised the symposium.

The first brochure (attached) listed the symposium schedule, described the purpose of the event and exhibition, and provided information on lodging and a free shuttle service between the hotels and the Museum. Attached to this brochure was a registration card which could be detached and mailed post free. The brochure was designed by Mark Johnson and Merald Wrolstad, and was printed in The Cleveland Museum of Art print shop. The majority of the 10,000 brochures were mailed to hundreds of museums and university or college departments of art history, art history, French, and sociology throughout the United States and southeastern Canada. Those institutions within a 300 mile radius of Cleveland received the greatest saturation. The brochure was also mailed upon request and was available at the Museum and in libraries, galleries, and schools throughout the Cleveland Metropolitan area. In the spring of 1980 this brochure was available at the American Association of Museums national convention in Boston.

A second brochure (attached), designed by Andrew Chakalis and printed outside the Museum, promoted and described the exhibition and all of the related programs and events, including the symposium. Fifty thousand of these were printed and were available in Cuyahoga and the surrounding counties of northeast Ohio. Brochures were distributed to art centers and galleries, art and photo supply stores, libraries, and schools which were given a number equal to that of the enrollment to be taken home to parents. The Cleveland Convention Bureau distributed the brochures to hotels, downtown businesses, and Hopkins airport. This brochure was also available at the Museum.

Although the symposium was free and open to the public, pre-registration for this event was encouraged so that an estimate of the attendance could be used for advance planning with the hotels, bus company, caterer, and Museum staff and for Museum facilities. Upon receipt of the registration form, registrants were sent a letter of confirmation and information on hotels and transportation. Registrants were also advised of the necessity to order a box lunch for Sunday, November 16. Since the Museum cafeteria does not serve meals on Sundays, Fraternity Caterers was contracted to serve box lunches on

this day at a cost of \$5.00 per meal. These had to be ordered and prepaid two weeks in advance.

In the months that preceded the symposium the following items were finalized:

Arrangements were made with The Clinic Inn and The Hollenden House for special rates.

A bus was contracted through University Circle Incorporated.

Museum facilities were reserved.

Conflicting scheduling problems with Saturday Young People's Classes and Young People's Film were resolved.

Arrangements were made for extended Museum hours and additional guards.

Menus were selected for Saturday and Monday meals in The Cleveland Museum of Art cafeteria. Arrangements were made to provide coffee and doughnuts on Saturday and Monday mornings.

A caterer was contracted for Sunday lunch.

Audio-visual recording needs were anticipated.

Nametags, lunch cards, and participant lists were printed in the Museum print shop.

Special symposium signs were hand printed.

Registrant packets were prepared. These included: a symposium schedule, free guide to the exhibition, exhibition activities brochure, participant list, University Circle map, bus routes, and a restaurant guide.

Registrations were received, responded to, and filed alphabetically. Nametags and participant lists were prepared. Inquiries by mail and telephone were answered (this was a full-time job the week preceding the symposium).

The symposium took place on a Saturday, Sunday, and Monday. Each day's schedule began with a registration period. At this time coffee and doughnuts were available free of charge in The Cleveland Museum of Art cafeteria. The morning sessions began at 10:00 am (10:30 on Sunday) and consisted of two lectures. After a one and one half to two hour lunch period, the afternoon sessions began and consisted of two lectures, a ten to fifteen minute break, and a discussion session.

THE REALIST TRADITION MINI-COURSE PROGRAM REPORT AND EVALUATION

In the fall of 1980, the Department of Art History and Education of The Cleveland Museum of Art offered a four-week, community program designated "mini-course" which consisted of three slide lectures and a gallery talk taught by department members. The mini-course was offered free at twelve public locations and to five private groups in the metropolitan area in conjunction with the major exhibition, The Realist Tradition: French Painting and Drawing 1830-1900. Beginning two weeks prior to the opening week of the exhibition, the mini-course program was intended to generate broad community interest in this exhibition of some 250 paintings and drawings by seventy-five artists many of whom, aside from Daumier, Courbet or Millet, had been more or less forgotten since the nineteenth century. Geared to a general public, the mini-course was designed to introduce the major themes and artists in the exhibition, and briefly, to place them in a broader context within the development of European, particularly French, art since the seventeenth century. As a comprehensive, complex exhibition illuminating social as well as art history, the Realist Tradition warranted a special type of educational program in addition to the usual series of gallery talks, lectures, films and audio-visual programs held at the museum.

The exhibition, with its images of the everyday life of ordinary people in nineteenth-century France, was recognized to have broad public appeal. As a result, the mini-course program, particularly with the convenience and free participation it offered, aimed at encouraging new audiences to visit the museum, not only one time to see the Realist Tradition exhibition, but on a regular basis. Judging from the overwhelming registration and attendance as well as the enthusiastic response of participants, some of whom admitted previous lack of experience with museum programs, the Realist Tradition mini-course achieved its goals.

The first step in developing this program was finding appropriate locations. As this was a new program for the museum, it was necessary to make contact with

local libraries, community centers and arts groups to determine the feasibility and potential interest in a program of this nature. A similar program had been organized the previous fall as part of a community-wide surrealist festival, coordinated by Case Western Reserve faculty members on the occasion of an exhibition, *The Spirit of Surrealism*, mounted at the museum. Using the list of locations from the surrealism mini-course program as a starting point and taking into consideration scheduling problems, the number of available museum staff members to teach the course, and the type of response the surrealism program had received at the individual sites, the Education department made arrangements with six libraries, two arts councils, two community centers plus a bank and an art school to host the program. Of the specific institutions, which varied greatly in terms of seating capacity, seven were on the east side, four on the west side and one was located centrally in the downtown business area. Five private groups were also included in the program: museum instructors visited two retirement communities; three women's groups, which had been involved in museum activities in the past, elected to take the mini-course program at the museum itself.

In addition to space, the public sites each provided audio-visual equipment, mailing lists and in-house promotional displays. The museum handled overall publicity while the program coordinator on the staff of the Education Department handled registration for all the public sites. Printed registration forms were available at the museum and were distributed to each of the public sites as well as many other convenient locations in the metropolitan area. To save phone time, only registration by mail was accepted.

With the dates, times and locations set, the Public Relations department at the museum designed a promotional campaign consisting of the usual general press release and public service announcement as well as separate releases which were sent to various community newspapers or organizational newsletters. The twelve

individual releases were illustrated with photographs taken at each site of the museum instructor meeting with the contact person from the participating institution. While the photography sessions at each site initiated and enhanced a cooperative working relationship between museum staff and community contacts, the total expense of time and money in making the photographs exceeded their effectiveness as only a few were actually used by the community papers. The individual releases alone would have been sufficient.

Six weeks before the first mini-course lecture, even before they had been distributed completely, registration forms began to arrive at the museum at a steady rate, indicating widespread community interest in both the exhibition and the mini-course program. Some of the locations with smaller seating capacities quickly closed out. Waiting lists were then established and signs were posted at each site indicating which courses were already filled. During the final week before the start of the program, notices were sent to those on waiting lists asking them to select alternative sites. In designing the registration forms, we had decided not to specify a deadline for registration, a decision which caused some difficulties later on as interested parties began phoning in registration fearful of being closed out or concerned that the form would not reach the museum in time.

Despite the profusion of calls and registration forms at the last minute, the program itself was a huge success and all went smoothly. At each location, a sizable, truly interested group of people attended a slide lecture once a week for three weeks. During the fourth week, the groups met at the museum for a final session in the exhibition galleries. Attendance remained consistent throughout the program, although it was noted that during the opening week of the course only three quarters of the audience at each location had actually preregistered. As can be expected with a program which is free and ongoing, a number of the people who

had signed up ahead of time did not attend, while an equal number decided at the last minute to participate. Although the size of the audience remained consistent at each location, attendance figures do not reflect the total number of people who participated in the program. The audiences were fluid and revolving: each week, most of the original audience returned and were joined by newcomers. While the course was continuous, each lecture was intentionally self-contained and had been developed to stand independently, so that whether a person attended one or all the lectures he or she would have a grasp of many key concepts and some of the major artists in the Realist Tradition exhibition.

In general, based on the average attendance figures calculated over three weeks at the twelve locations, the number of people who heard the lecture each week totaled 685 at the public sites, while 140 members of the five private groups attended each week. A breakdown of the twelve public locations, their seating capacities, number of registrants and the average attendance each week is as follows:

	LOCATION/SPONSOR	SEATING CAPACITY	REGISTRATION	AVERAGE WEEKLY ATTENDANCE
Downtown	Federal Reserve Bank	93	76	46
East	Beachwood Community Arts Council at Beachwood Middle School	50	Closed with 62	60
East	Cleveland Heights-University Heights Public Library	150	161	125
East	Jewish Community Center	100	82	84
East	Mayfield Regional Library	75	55	35
East	Orange Community Library	100	81	63
East	School of Fine Arts, Willoughby	264	77	66
East	Shaker Heights Public Library Bertram Woods Branch	44	Closed with 45 29 on waiting list	38
West	The Beck Center	500	110	60
West	Berea Public Library	20	Closed with 25 24 on waiting list	29
West	Parma Area Fine Arts Council at Center Gallery	25	Closed with 27 3 on waiting list	27
West	Rocky River Public Library	40	Closed with 49 22 on waiting list	52
				<u>685</u>

Private Groups--Average Attendance Over Three Weeks:

Breckenridge Village	22
College Club	32
Gallery-Goers	39
Judson Park	25
Links	<u>22</u>
TOTAL	140

In all cases, not only were the individual instructors pleased with the public response and participation, but also they found the library, community center and other staff involved in the mini-course program extremely supportive and cooperative. Both museum staff and community sponsors agreed to consider the prospects of repeating the program in conjunction with future exhibitions at the art museum. One branch librarian, disappointed that her library was not selected as one of the public sites, contacted the museum by phone and then letter asking to be included next time.

Enthusiastic community audiences felt the mini-course program provided both a meaningful and enjoyable introduction to a special exhibition as well as the extra incentive for continued museum visits. Their positive comments and written support were appreciated by the museum instructors and location sponsors all of whom recommend highly future use of mini-course programs. However, not every exhibition lends itself to this type of educational program or community development, but when the subject of an exhibition is thought to have popular appeal and far-reaching significance, some type of educational program--be it slide lectures, related studio classes or lecture-demonstrations--could be offered successfully at conveniently located public locations as a means of preparing the audience for the museum visit. In no way should the mini-course be designed to serve as a substitute for the actual experience of viewing an exhibition at The

Cleveland Museum of Art. The program should serve as an introduction which would urge and encourage people to come to the museum.

Further recommendations relate to the administrative responsibilities of organizing a program of this scope. For instance, the museum coordinator suggests that each location monitor its own registration, with the museum handling overall publicity and providing promotional information to each site coordinator. Or, if registration is again handled centrally by the museum coordinator, the forms should be designed to solicit both first and second choices of location from the interested parties, and should include a detachable, postage-paid card for the coordinator to send to each registrant as a confirmation and reminder of the date, time and location of the mini-course selected. The course was offered during morning, afternoon and evening hours but on weekdays only; participants suggested that weekend time slots be included as well. Finally, it is advisable to engage in the program those public spaces which are not only easily accessible and scattered throughout the metropolitan area, but also large enough to accommodate an audience of twenty-five or more so that none are turned away.

Respectfully submitted,

Ellen Breitman

Ellen Breitman, Coordinator
The Realist Tradition Mini-Course Program

THE CLEVELAND MUSEUM OF ART

Department of Art History and Education

To: The Curator of Art History and Education

From: Barbara Kathman, Instructor
Department of Art History and Education

Subject: Annual Report, 1980: The Visually Handicapped Visitor

In 1980 few requests from the visually handicapped have been made. The special arrangements were made to meet the needs of a particular Tri-C student who is both blind and deaf. The student is enrolled in art classes and requested a general tour of western art to supplement his class work. The student provided an interpreter. The museum instructor and interpreter worked closely together on this hands-on project developing a format which would best meet the needs of this special student. The student's response and his understanding of the history of art were greatly increased from this extended classroom work. A subsequent discussion between his professor and the museum instructor lead to further ways in which the museum could offer its service to the handicapped.

Respectfully submitted,

Barbara Kathman, Instructor
Department of Art History and Education

1980 Annual Report: Exhibitions

Idea to Image: Preparatory Studies from the Renaissance to Impressionism

February 19-March 9, 1980. Organized by Mark M. Johnson. The installation in the Prints and Drawings department gallery was designed by Joseph Finizia. The exhibition examined the creative processes used by artists in developing their thoughts into final images. To illustrate this evolution, forty-three drawings, prints and paintings were selected primarily from the collection of The Cleveland Museum of Art. The works were classified according to three major categories: academic studies, preparatory studies, and oil sketches.

The accompanying catalog, also prepared by Mark M. Johnson, examines the changes made as part of the developmental procedure an artist might have followed in refining an image for a painting. In conjunction with the exhibition, Mark Johnson prepared an audio-visual tape, gave gallery talks and presented a lecture series. To introduce the materials and techniques used for the drawings in the show, a three-part studio course was offered.

1980 Annual Report: Exhibitions

Japanese Woodblock Prints: Themes and Techniques

September 3-October 19, 1980. Organized by Mark M. Johnson and Marjorie Williams. The installation in the classroom level exhibition area was designed by Joseph Finizia. This didactic exhibition of twenty-five works chosen from the Museum's collection examined four common themes of traditional Japanese prints: landscape, daily life, the theater, and scenes of the Yoshiwara. The presentation of a set of woodblocks, along with the tools of the craft, explained the complicated process of producing such prints. Gallery talks and a lecture series were presented in conjunction with this exhibition.

1980 Annual Report: Publications by the Staff

Mark M. Johnson

Idea to Image: Preparatory Studies from the Renaissance to Impressionism,

exhibition catalog, The Cleveland Museum of Art, 1980.

The Realist Tradition: French Painting and Drawing 1830-1900, A Study Guide

to the Exhibition, The Cleveland Museum of Art, 1980.

"Idea to Image," Arts and Activities, LXXXVII, no. 1 (February 1980), 54-56,
60, 63, 65.

"Treasures from Chatsworth," Arts and Activities, LXXXVII, no. 3 (April 1980),
32-33, 57.

"5000 Years of Korean Art," Arts and Activities, LXXXVII, no. 5 (June 1980),
22-24.

"Masterpieces from the Thyssen-Bornemisza Collection," Arts and Activities,
LXXXVIII, no. 2 (October 1980), 42-44.

1980 Annual Report: Publications by the Staff (continued)

"The French Realists: Reporters of Contemporary Life," Arts and Activities,

LXXXVIII, no. 4 (December 1980), 30-33, 47.

1980 Annual Report: Audio-Visual Tapes

Mark M. Johnson

"Idea to Image: Drawings into Paintings."

"The Realist Tradition: French Painting and Drawing 1830-1900."

"Old Master Paintings from the Collection of Baron Thyssen-Bornemisza."

1980 Annual Report: Handicapped Programs

During the 1979 exhibition of Chardin 1699-1779 Mark Johnson presented, with the aid of an interpreter, three gallery talks for the hearing impaired. These sessions were so warmly received that in January of 1980 gallery talks with an interpreter for the hearing impaired became a regular monthly offering by the Department of Art History and Education. Mark Johnson, who oversees this program, presented a series of talks which surveyed the Museum's collections. Since then, other instructors have also presented talks on exhibitions and specialized topics.

Talks are offered at the Museum on the first Tuesday of each month at 1:30 p.m.

T H E C L E V E L A N D M U S E U M O F A R T

11150 EAST BOULEVARD AT UNIVERSITY CIRCLE
CLEVELAND, OHIO 44106 CABLE ADDRESS: MUSART CLEVELAND
SHERMAN E. LEE, DIRECTOR TELEPHONE: 421-7340

The Department of Art History and Education will present
gallery talks with an interpreter for the hearing impaired
on the first Tuesday of each month at 1:30 pm.

Forthcoming topics will include:

December 4	The Art of Egypt, Greece, and Rome
January 8	Medieval Art
February 5	Renaissance and Baroque Art
March 4	Neoclassicism Through Impressionism
April 1	Contemporary Art
May 6	African and Oceanic Art
June 3	Oriental Art

Inquire at the Information Desk for the location of
each gallery talk.

For further information, call 421-7340, ext. 375 or 405.

THE CLEVELAND MUSEUM OF ART

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SHERMAN E. LEE, DIRECTOR TELEPHONE: 421-7340

The Department of Art History and Education will present
gallery talks with an interpreter for the hearing impaired
on the first Tuesday of each month at 1:30 pm.

Forthcoming topics will include:

- | | |
|--------------|---|
| May 6. | African and Oceanic Art.
Gerald Karlovec. |
| June 3. | Oriental Art.
Marjorie Williams. |
| July 1. | Portraits of the Seventeenth and Eighteenth Centuries.
Katherine Solender. |
| August 5. | 5,000 Years of Korean Art.
Marjorie Williams. |
| September 2. | Nineteenth Century Sculpture.
James A. Birch. |
| October 7. | Paintings from the Thyssen-Bornemisza Collection.
Mark Johnson. |
| November 4. | Eighteenth Century French Furnishings for the
Palace and the Home.
Barbara Kathman. |
| December 2. | The Realist Tradition: French Painting and Drawing
1835-1900.
Ellen Breitman. |

Inquire at the Information Desk for the location of each
gallery talk.

For further information, call 421-7340, ext. 375 or 405.

Art History and Education Department Exhibitions
1980 Annual Report

Submitted by Marianne Doezema
March 23, 1981

Surrealism in Perspective

October 3, 1979 - January 6, 1980. The exhibition was organized by Michael G. Lawrence. Joseph Finizia designed the installation in the classroom level exhibition area. Formulated in order to support The Spirit of Surrealism exhibition (October 3 - November 25, 1979), the show and its accompanying booklet examined some of the artistic, literary, and philosophical antecedents of the Surrealist movement. Partial support was provided by the National Endowment for the Arts.

Science within Art

February 13 - April 20. The exhibition was organized by Lynette I. Rhodes. The installation in the classroom level exhibition area was designed by Joseph Finizia. Approximately fifty objects, primarily from the Museum's collection, were chosen as examples to demonstrate relationships between the artist/craftsman's study of nature and the physical properties of matter and the development of the material and life sciences.

Catalog: Science within Art by Lynette I. Rhodes, Themes in Art Series, 72 pp., 48 illustrations, 1500 copies first printing, paperback. The production of this catalog was supervised by the Publications Department, and it is distributed by Indiana University Press.

Idea to Image: Preparatory Studies from the Renaissance to Impressionism
February 19 - March 23. A selection of drawings primarily from the Museum's collection were used by Mark M. Johnson, the organizer of the exhibition, to focus on the artists' creative processes in developing their thoughts into images. The installation in Prints and Drawings Gallery J was designed by Joseph Finizia.

Catalog: Idea to Image: Preparatory Studies from the Renaissance to Impressionism by Mark M. Johnson, Themes in Art Series, 84 pp., 96 illustrations, 1500 copies first printing, paperback.

Korea: Bridge of Culture

June 11 - August 10. The exhibition, organized by Marjorie Williams and Joellen DeOreo, traced Korea's role as a transmitter of Buddhist arts and as a major contributor to the history of Far Eastern ceramics. Joseph Finizia designed the installation in the classroom level gallery.

Japanese Woodblock Prints: Themes and Techniques

September 3 - October 26. The thematically arranged exhibition of woodblock prints was organized by Marjorie Williams and Mark M. Johnson. Illustrations of the printing process and a selection of tools used by artists were also included in the exhibition, designed for the classroom level gallery by Joseph Finizia.

The Drawings and Watercolors of Leon Bonvin

November 12, 1980 - January 18, 1981. The exhibition of thirty-five watercolors and five charcoal drawings from The Walters Art Gallery, Baltimore; The Cabinet des dessins, Musée du Louvre, Paris; The Cleveland Museum of Art; and Mr. and Mrs. Noah L. Butkin Collection, Cleveland was organized by Gabriel P. Weisberg.

The installation in Prints and Drawings Gallery J was designed by Joseph Finizia.

Catalog: The Drawings and Water Colors of Leon Bonvin by Gabriel P. Weisberg with an essay by William R. Johnston, Themes in Art Series, 64 pages, 43 illustrations, 4 color plates, 2000 copies first printing, paperback. The Publication Department handled the production of the catalog, and it is distributed by Indiana University Press.

American Realism and the Industrial Age

November 12, 1980 - January 18, 1981. The exhibition was organized by Marianne Doezema, and its installation in the classroom level gallery was designed by William Ward and Joseph Finizia. A selection of paintings, prints, and drawings focused on the industrial environment as it was viewed by nineteenth- and twentieth-century American artists and illustrated how their changing attitudes toward the expansion of industrialization in this country can be reflected in an American realist tradition. The exhibition and its travel to the Kenneth C. Beck Center for the Cultural Arts in Lakewood and to the Columbus Museum of Art was supported by a grant from the National Endowment for the Arts.

Catalog: American Realism and the Industrial Age by Marianne Doezema, Themes in Art Series, 144 pp., 81 illustrations, 4 color plates, 4000 copies first printing, paperback. Joy Walworth edited the manuscript and Merald E. Wrolstad designed the catalog which is distributed by Indiana University Press.

1980 ANNUAL REPORT
THE FILM PROGRAM

During the spring of 1980, eight films, each incorporating some aspect of the Surrealist spirit, completed a series begun in the fall of 1979. René Clair, Luis Buñuel, and Marty Feldman are just three of the directors represented.

The summer series was devoted to nine American films from the 1930s. The Thin Man, Ninotchka, and Dinner at Eight were representative of the best Hollywood products of the period.

In the fall, a series entitled Realism in the Film served to complement the exhibition, The Realist Tradition. The special categories used in the exhibition, such as rural and urban labor, domestic life, war, and natural disasters, were also used as a guide to the selection of the films. The films illustrated many kinds of realism, from the lyrical documentary, such as Georges Rouquier's Farrébique and Robert Flaherty's Man of Aran, to the harsh naturalism of Carlos Saura's The Hunt, and the introspective reality of Robert Bresson's Diary of a Country Priest.

EDWARD B. HENNING

THE CLEVELAND MUSEUM OF ART

Department of Art History and Education

To: The Curator of Art History and Education
From: Fred Janesch, Audio-Visual Technician
Subject: Annual Report, 1980: Audio-Visual Production

The following slide-tape programs were produced in conjunction with various exhibitions in 1980:

1. Idea to Image: Drawings into Paintings by Mark Johnson
2. The Year in Review by John Moore
3. 5000 Years of Korean Art by Marjorie Williams
4. Korea: Bridge of Culture by Marjorie Williams
5. May Show 1980 by John Moore
6. Conservation by Jay Hoffman
7. Restoring Mummy Cases by Jay Hoffman
8. Baron Vitta and The Rodin Hand Mirror by Gabriel P. Weisberg
9. Bonvin by Gabriel P. Weisberg
10. The Realist Tradition by Helen O. Borowitz
11. The Collection of Baron Thyssen-Bornemisza by Mark Johnson *
12. Théodule Ribot by Gabriel P. Weisberg
13. American Realism and the Industrial Age by Marianne Doezema
14. Began a project for the Chinese Painting Exhibition comprised of Slide-tapes and Video presentations

Each week the recording and editing of tapes made by Dr. Lee, Junior Council members, and the Musical Arts Department were done. These tapes tell of forthcoming events at the museum, as well as Art Comment. When completed these tapes are sent to WCLV for airing on a weekly basis.

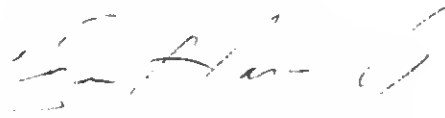
Developed slide-tape presentations for the travelling exhibitions.

Reprogrammed and improved some existing slide-tapes into new formats.

Improved the sound system in Gartner Auditorium.

* Please note that this tape was prepared for use during the run of the Thyssen-Bornemisza exhibition; it was then dismantled and no longer exists.

Respectfully submitted,

A handwritten signature in dark ink, appearing to read "Fred Janesch", written in a cursive style.

Fred Janesch, Audio-Visual Technician

4/1/81

EXTENSIONS DIVISION

Throughout 1980 exhibitions continued at the Kenneth C. Beck Center for the Cultural Arts. These were: "Graphics of the American Scene", "Surrealism in Perspective" and "American Paintings 1825-1915".

Karamu House received exhibits developed around the themes of "Japanese Handcrafts", "Wood Sculpture", "Glass" and "Japanese Woodblock Prints".

The Ashtabula ArtsCenter received an exhibit entitled "Arts of Japan".

The "Science Within Art" exhibition which had opened in the classroom level exhibition area of The Cleveland Museum of Art later traveled to the Beachwood Museum. The Willoughby School of Fine Arts and Kent State University, Geauga Campus, received the exhibit entitled "Prints from the New Deal Graphics Projects". Special exhibits were prepared for the Federal Reserve Bank of Cleveland and Women's City Club of Cleveland.

A modular unit was developed to augment the exhibition entitled "The Realist Tradition: French Painting and Drawing 1830-1900".

A special display of contemporary prints "New Realism and Super Realism" also traveled to Solon, Twinsburg, and Maple Heights Regional libraries. A portable modular display on bronzes continued to the Cleveland Heights, Euclid, and Lorain County Community College libraries. An additional modular unit was prepared to service the Brecksville School System and Margaret Wagner House of the Benjamin Rose Institute.

Robert Eskridge and Ann Boger became full-time members of the Extensions Division.

The Extensions collection was enriched by the addition of fifty objects, either by gift or purchase. The following is a detailed listing.

File
with
1980 Annual Report

Cleveland Museum of Art
Summer Internship
Extensions Division
Department of Art History and Education

Intern: John J. Taormina

Duration of Internship: May 13-August 13, 1980
Monday, Tuesday, Wednesday; 9:00-5:00

The official internship project dealt with organizing and developing an exhibition of 20th-century lithographs to be circulated among extension galleries in Cleveland. The actual theme of the show was the relationship between lithographic processes and the resulting image.

My involvement included choosing the lithographs from the Extensions collection; writing the brochure copy and wall labels; and determining the wall order for the installation. Photographs of the lithography process were taken at the Cleveland Institute of Art by Martin Linsey and chosen by myself for a wall display. The cover photo for the brochure also came from this selection.

Besides the official project, I also tried to observe as much museum activity as possible. A list of this involvement is on the following page.

Cleveland Museum of Art
Summer Internship
Extensions Division
Department of Art History and Education

Developed community exhibit dealing with lithography processes of the twentieth century; included the selection of prints, writing of brochure copy and wall labels, and wall order of prints in installation.

Used library and print study room resources extensively.

Observed workings of the Extensions Division of the Department of Art History and Education.

Helped dismantle Extensions show at the Beachwood Museum: Science Within Art.

Attended various gallery talks to observe instructor's methods:
Ronnie Zakon: 17th and 18th Century Porcelains
Barbara Kathman: New Installation, The Greek Vase Collection
Ellen Breitman: The Intimists, Vuillard and Bonnard
Joellen DeOreo: 5000 Years of Korean Art
Bruce Shewitz, Asst. Curator of Musical Arts: The McMyler Organ

Attended Education Department staff meeting.

Observed print room assistant matting drawings and discussed elements of matting, framing and paper conservation.

Toured various storage areas and labs:

- Ancient and oriental storage
- Decorative arts storage
- Prints and drawings storage
- Paintings storage
- Photography studio
- Objects conservation lab
- Paintings conservation lab

Discussed lithography with Cleveland Institute of Art printmaker, observed actual printing stages, and had the studio photographed for lithography show.

Attended the following films in conjunction with the Korean Art exhibition:
Discovering the Art of Korea
Koryo Celadon
The Priest of Myoshin-ji

Observed installation of exhibition: The Most Remarkable Scenery, Thomas Moran Watercolors of the American West.

THE CLEVELAND MUSEUM OF ART

Department of Art History and Education

To: The Curator of Art History and Education
From: John Moore
Subject: Annual Report, 1980: The Afro-American Tradition In Decorative Art

The Cleveland Museum of Art, in cooperation with the Links of Cleveland, Inc. have circulated The Afro-American Tradition in Decorative Art, Phase II, a exhibition made up of 72 photographs and 8 art objects. It is based on the original exhibition, of the same title, which opened at CMA in 1978 and then travelled to other museums throughout the United States.

Phase II has been exhibited and enthusiastically received at the following institutions in 1980:

Charleston Museum, Charleston SC.

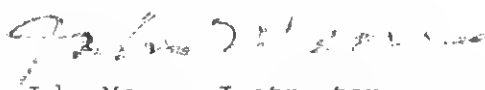
McKissick University of SC.

Newark Museum, NJ January through March 1981.

*The Mint Museum of History, Charlotte NC : the exhibit will be shown during January, February and March of 1982.

There are still numerous requests for the exhibition.

Respectfully submitted,



John Moore, Instructor
Department of Art History and Education

THE CLEVELAND MUSEUM OF ART

Department of Art History and Education

To: The Curator of Art History and Education

From: James A. Birch, Associate Curator
Department of Art History and Education

Subject: Annual Report, 1980: Young People's Classes

Spring Term

Registration was held on February 15 and 16, for members and non-members, respectively. Enrollment totalled 464. There were 85 Scholarships awarded.

Summer Term

Registration was held on June 4 and 5, for members and non-members, respectively. Enrollment totalled 717. There were 102 Scholarships awarded.

Fall Term

Registration was held on September 12 and 13, for members and non-members, respectively. Enrollment totalled 408. There were 37 Scholarships awarded.

Enrollment Comparisons:

1979 Spring 590; Scholarships 136
Summer 854; Scholarships 140
Fall 530; Scholarships 98

1978 Spring 572; Scholarships 138
Summer 789; Scholarships 140
Fall 563; Scholarships 120

Respectfully Submitted,



James A. Birch, Associate Curator
Department of Art History and Education

THE CLEVELAND MUSEUM OF ART
Department of Art History and Education

TO: James A. Birch, Acting Curator

FROM: Bernice Spink, Administrative Assistant for School Program

SUBJECT: Annual Report--Suburban and Area Public, Parochial, and
Independent Schools, 1980

The following part-time staff were assigned to gallery and studio classes
for school groups during 1980:

Betsy Bash	3 half days through mid-March--resigned (maternity)
Kathleen Coakley	2 days when not scheduled for East Cleveland or special studio classes
Joellen DeOreo	2 days, 3 days during Korean exhibition, and then 3 days starting in September
Uve Hamilton	2 half days through July 16--resigned (moved)
Christine Huettner	2 half days through mid-June--resigned (full-time work)
Trudy Kahn	2 days when no scheduled for East Cleveland or special studio classes
Jeannette Lenkoski	2 days
Judith Saks	2 half days--resigned June 3

Full-time staff instructor Michael Lawrence resigned as of January 18.

Susan M. Kaesgen joined the staff as a full-time instructor September 1.

Katherine Solender, who had been a part-time instructor, became a full-time
instructor September 1.

A total of 54,606 students, representing 1,628 staff conducted and 545
self-guided classes had gallery tours. This reflects an increase of
3.93% over 1979. It might be noted that we served just over 1,200 more
Cleveland Public School students this year than last.

Schools systems most frequently served by the Department include:

Bedford	North Olmsted
Berea	North Royalton
Brecksville	Orange
Chagrin Falls	Painesville City
Cleveland	Parma
Cleveland Heights-	Rocky River
University Heights	Shaker Heights
East Cleveland	Solon
Euclid	South Euclid-Lyndhurst
Fairview Park	Twinsburg
Garfield Heights	Warrensville Heights
Independence	West Geauga
Lakewood	Westlake
Maple Heights	Wickliffe
Mayfield City	Willoughby-Eastlake
Mentor	

Other school systems served include:

Akron	Mogadore
Ashtabula	North Ridgeville
Brunswick	Oberlin
Canton	Sheffield Lake
Chardon	Strongsville
Elyria	Vermilion
Lorain	Warren
Macedonia	Wooster
Massillon	Youngstown
Medina	

Schools from Pennsylvania continue to schedule visits to the Museum.

The Mayfield City, Painesville City, Shaker Heights, and Willoughby-

Eastlake systems continue to have the most extensive Museum-visit programs.

Classes requesting gallery/studio sessions continue to increase.

Respectfully submitted,

Bernice Spink

Bernice Spink

THE CLEVELAND MUSEUM OF ART
Department of Art History and Education

ANNUAL REPORT
Comparative Statistical Report

I. PROGRAM FOR ADULTS	1979		1980	
	GROUPS	ATTENDANCE	GROUPS	ATTENDANCE
<u>In Museum</u>				
1. University Courses, CWRU	602	7,720	582	10,073
2. Courses for Members	126	5,689	145	5,090
3. Gallery Talks	119	5,701	129	5,167
4. Auditorium Lectures	34	6,194	31	5,731
5. Motion Picture Programs	137	14,352	157	13,017
6. Other Talks or Programs	660	18,785	601	17,288
<u>Outside Museum</u>				
1. Courses	1	15	42	2,187
2. Other Talks	-	-	-	-
<u>Totals, Adults</u>				
1. Total Adults in Museum	1,678	58,441	1,645	56,366
2. Total Adults outside Museum	<u>1</u>	<u>15</u>	<u>42</u>	<u>2,187</u>
3. Total Adult Attendance	1,679	58,456	1,687	58,553
II. PROGRAM FOR YOUNG PEOPLE				
<u>School Groups in Museum</u>				
1. Cleveland Bd. of Education Schools, Staff-guided	93	2,590	132	4,015
2. All Other Public Schools, Catholic & Independent, CMA Staff-guided	1,378	36,009	1,496	33,853
3. Cleveland Bd. of Education Schools, Self-guided	10	415	4	270
4. All other Public Schools, Catholic & Independent, Self-guided	413	13,445	541	16,468
<u>School Groups outside Museum</u>				
1. Cleveland Bd. of Education Schools	-	-	-	-
2. Other	-	-	-	-
<u>Activities for Young People</u>				
1. Classes	514	7,584	400	6,465
2. Auditorium Programs	20*	3,644*	20	2,730
3. Summer Classes	412	6,728	350	5,589
<u>Totals, Young People</u>				
1. Total Young People in Museum	3,012*	70,415*	2,943	69,390
2. Total Young People outside Museum	<u>-</u>	<u>-</u>	<u>-</u>	<u>-</u>
3. Total Young People Attendance	3,012*	70,415*	2,943	69,390
III. GRAND TOTAL ATTENDANCE	4,691*	128,871*	4,630	127,943

Audio Visual attendance: 53 scheduled groups; 1,323 total attendance.
(This does not include individual visitors)

*Amended figures - error in tallying young people's films.